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THE JOURNAL OF INDIAN ART

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THE COLLECTIONS OF
INDIAN ART IN MARLBOROUGH HOUSE
AND AT SANDRINGHAM HALL.

BY SIR GEO. C. M. BIRDWOOD, K.C.I.E., M.D., LL.D.

Pedigrees of Their Royal Highnesses the Prince and Princess of Wales.

Portraits of Their Royal Highnesses the Prince and Princess of Wales.

MARLBOROUGH HOUSE.

Three Cases of Arms in India Room.

Garden Front.* Drawing Room.*

SANDRINGHAM HALL.

Garden Front. Dining Room.*

Group of Arms in Dining Room.

Drawing Room.* Vestibule.*

Gold Tray from Mysore.

Shrine Screen from Madura.

15 PLATES.

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The Journal of Indian Art.

THE COLLECTIONS OF INDIAN ART IN MARLBOROUGH HOUSE AND AT SANDRINGHAM HALL.

THE greatest gratification has been given to the Princes and Chiefs of India by the splendid manner in which the rich and rare gifts presented by them to the Prince of Wales during the visit of His Royal Highness to their country in 1874 have been permanently arranged in Marlborough House and at Sandringham Hall. The interest of His Royal Highness in the collections is inexhaustible, and the pleasure the knowledge of this fact has given the Native Princes and Chiefs should be a source of satisfaction to every Englishman capable of appreciating the incalculable public advantage of the relations between the Paramount Power and our proud and chivalrous feudatories in India being scrupulously and steadfastly maintained on a footing of the highest personal consideration and regard. Herein, indeed, has been the supreme utility of the five years service in India, as Commander-in-Chief of the Bombay Army, of his Royal Highness the Duke of Connaught. India is the keystone of our vast commercial empire in the Old World, extending in an unbroken sweep from the Cape of Good Hope to Australasia and China, and we should never forget that India was saved to us in 1857 by the loyalty of the Native Princes. Sir Owen Burne, in his volume, in the *Rulers of India Series*, on "Clyde and Strathnairn," summarising the warnings bequeathed to us by the Mutiny, observes:—"And one lesson will indelibly be engraved on the pages of its history, namely, that while the Native Princes of India, whom we mistrusted, brought their armies and influence to our aid, the Sepoy troops, on whom we relied, turned against us. From the day this experience was taken to heart dates the consolidation of our Indian Empire as it now exists."

Several of the Princes have repeatedly expressed the desire to have photographs taken by Mr. W. Griggs of the handsome cases and rooms in which the Indian collections at Marlborough House and Sandringham Hall are so effectively displayed, and he has accordingly devoted the current October and January issues, published as a double number, of the *Journal of Indian Art* to the gratification of their wishes in this respect.

The illustrations given consist of portraits of their Royal Highnesses the Prince and Princess of Wales; of external and internal views of Marlborough House and Sandringham Hall, particularly of the rooms containing the cases and trophies of the Prince's Indian presents; and finally of fifteen pages of photo-chromo-lithographs of a few of the presents themselves, selected either for their artistic merit, technical skill, or sumptuary splendour. Mr. Griggs has been greatly helped in photographing these various objects by the ingenious method adopted by the Prince of Wales of making them apparently self-luminous, by means of electricity so disposed that on pressing a button, the cases containing them are at once filled, from innumerable invisible points, with a light as of brightest day; irradiated back from all this gorgeous encrustation of sapphire, diamond, emerald, and ruby on sword handles, scabbards, and belts, with a dazzling irridiscence only the magic of Ruskin could picture in words: and :—

"Within that circle none durst walk but he."

As a student of the special branch of art to which I have devoted myself, I value the Native States chiefly as vast preserves of the traditionary arts of India. As I have said elsewhere,* they are as a garden enclosed against the destructive influences of the outer world by the powerful protection of the British Government; and what is above all things to be desired in the interest of Indian art is that the British Government itself should not overstep the wall of defence set up by it round about the Native States. The great dread is of the advancing tide of Western civilization in India; for whether the British Government were there or not, and all the quicker were it not there, the aggressive forces of our modern commerce, mechanical industry, and freethought, must in the end bring about the destruction of the ancient indigenous civilization of India, and of its wise and wary

* *Journal of the East India Association*, Vol. XXI. No. 4, 1889.

founders, the Brahmanical Hindus. India is the last reservation of Aryan antiquity, the only chance of the indefinite survival of which is in the Native States, or, as they have been aptly called,* "India of the *Rajahs*;" and what is so much to be desiderated is that, by scrupulously sustaining their internal forces in equilibrium with those of the external world, we should perpetuate them as they are to the end of time. If Thebes and Babylon could have been placed under the protection of some paramount power all through the tumultuous Eastern history of the past three thousand years, and so handed down to the present day the still living practice of their archaic arts, how glorious it would have been! Something of the sort might yet be done for India; but we dare scarcely hope it, determined as the policy of the British Government in India ultimately is by the antipathic will of the ignorant, unhistorical masses of this country. No one denies the material good we are doing in India, the good that can be tabulated in "Statistical Abstracts" and paragraphed in "Blue Books." But for all this, "we," in the words once used by Dr. Leitner, "sadden the people." And inevitably, for we are daily breaking up their life of joyous fellowship with their ubiquitary deities, the local and national symbols of the one only true God, and already, within the limits of our own territories, have irreparably injured the social, industrial, literary, and artistic culture that slowly grew up through the three thousand years before our apparition in the Indian Ocean with the simple existence they led with their antochthonous gods. We have multiplied the nation, but not increased their joy. Fortunately, the dominions of the more powerful, as also of the more secluded Native States, afford some present refuge from the growing evil; and there the life of the people continues, in all its phases, established firmly on its original religious basis, and the vernacular arts yet flourish in pristine purity.

Taken as a whole, the special value of the Indian collections of the Prince of Wales is that they are typical of the arts of the Native States. Prior to His Royal Highness's generous loan of them to the Indian Section of the Exhibition held at Paris in 1878, the manufactures of these States had nearly always been absent from international exhibitions; and they were then for the first time brought prominently to the notice of Europe, the effect produced being immediate, and abiding. The importance of the collections, on account of their representative character, was very early recognised by the Prince himself, whose first act after they had all been safely received on board the *Serapis*, on her return voyage to England, was to give telegraphic instructions for preparations being made for their immediate transfer, on the ship reaching Portsmouth, to the India Museum at South Kensington. There they were publicly exhibited in 1876; and in 1877 at Bethnal Green, and in 1878 at Paris; and then, successively at Edinburgh, Glasgow, and Aberdeen; and finally, in 1881, at York. And, after being thus employed for six years to the best profit of this country and India, they were definitively installed in Marlborough House, and at Sandringham Hall, in the way shewn in the accompanying plates.

One of the results of the prolonged public exhibition of the Prince's presents, was the creation of a demand all over Europe, and in America, for Indian handicraft wares suitable for furniture and household decoration, and for personal adornment. But this was not all. When His Royal Highness was leaving the galleries at South Kensington, after the preliminary inspection of the presents there on the first day of their public exhibition in June 1876, he observed:—"What we must now have is a great imperial museum of the industries of all India and the Colonies." This would seem to have become a fixed idea with His Royal Highness; and ten years later it was partially realised in the Colonial and Indian Exhibition of 1886; and, in the year following, by the founding, as a memorial of the Jubilee of the beneficent reign of Her Most Gracious Majesty The Queen, of the Imperial Institute; wherein it is intended to provide the manufacturers and merchants of the United Kingdom with a permanent and absolutely exhaustive reference collection of the reproductive resources of the whole Empire, and with the latest current information on every development and ramification of our world-wide international commerce.

I do not propose to describe in detail any of the illustrations of the Prince's presents given with the present number of the *Journal of Indian Art*. A very full account of the collections generally will be found in the *Times* of Thursday the 22nd of June 1876; and every one of the objects here so admirably reproduced in collotype and chromo-lithography by Mr. W. Griggs is referred to, under its proper technical class, in my *Handbook of the Industrial Arts of India* [Chapman & Hall, 1881].

The gold tray [No. 62 (13)]† from Mysore is a rare example, in modern Indian work, of decoration "befittingly" applied; that is, without overloading, and with a due sense of the balance that should always be maintained in such an object between its beaten and deeply graven ornamentation and its necessary unembellished, plain polished surfaces. Consequently, this tray is not only strong in local character, but ranks in the highest class of industrial art, or is, in a word, "classical."

The hammered and pierced silver shrine from Madura [No. 63 (14)] is a wonderful piece of manipulative dexterity. The bird represented is the "Brahmany-Kite," *Halicaster indicus*, the Garuda of Hindu mythology, the symbol of the

* *Travels in Central India, and in the Presidencies of Bombay and Bengal*, by Louis Rosselet. Translated by Lt.-Col. Buckle. Chapman & Hall, 1875. See *Times* 7 September, 1875.

† Here and elsewhere the first of the two references is to the sequence of plate in the volume, and the second in the number. of the *Journal of Indian Art* containing it.

perfected day,* as his brother Aruna is of the dawn [cf: Aurora], and the *vahan* or "vehicle" [cf: van] of Vishnu, the Preserver. The bird is here represented entirely doubled and affronted; but more often it is represented but double-headed: and I have several Vaishnava amulets from the Madras Presidency on which the double-headed Garuda cannot be distinguished, except by the style of the work, from the double-headed eagle on the gold and silver trinkets of modern Syria, and on Austrian and Russian coins. In all these instances it is derived from the double-headed eagle of the Hittites; and in the latter through a Count of Flanders who took part in one of the Crusades: and in Madras also this way of portraying the Garuda bird, as also lions and bulls with wings, is certainly of direct Assyrian suggestion, Long ago Mr. James Fergusson indicated the obvious connection between Garuda and the Assyrian eagle-headed genius or *jinn*, Nisroch, or Shalman, "the Determiner of Destinies."

The brass images, of which two pages of collotypes are given [Nos. 64 (15) and 65 (16)], are the finest I have ever seen for skilful modelling, finish, and a certain irresistible grotesqueness of expression, illustrating in these amusing little figures the whole gamut of military swagger in man and beast. A droller one than any of them here photographed is in the Madras Government Museum, and represents a trumpeter blowing furiously through a gigantic bugle-horn, no mere trumpet, but a veritable trump, big enough to be used as an extinguisher for himself, horse and all! In my *Handbook*, copying the tickets on the Prince's set, I marked them as from Vizagapatam, but they are really from Peddapuram, 80 miles south of Vizagapatam, and, according to Mr. Edgar Thurston [*Journal of Indian Art* for April, 1891], of the Madras Museum, the tradition regarding them is that about the middle of the last century a certain Rajah of Vizagapatam ["City of Visaka," the Hindu Mars], having been advised by his astrologer to have a review of his troops every day without any risk of unnecessary shedding of blood, he had an army of these brass images cast. The whole of the old Rajah's mimic infantry, cavalry, and artillery were sold off at the beginning of the present century. and a number of them were presented by the descendant [Mr. G. L. Narsinga Row] of one of the purchasers to the Madras Museum. Others fortunately came into the possession of the Prince of Wales. Mr. Thurston says that the solitary foot soldier with a shouldered musket is a French fusileer of the period [1650–70].

The round dish in Jeypore enamel [No. 66 (17)] is the largest of its kind ever produced, and took four years in making. Like all other examples of this work, it is glorious in colouring. The next object [No. 67 (18)] is interesting from its resemblance to the "Ciborium minus,"† or pyx, in which "the Host" is kept after consecration, as "the Blessed Sacrament;" and there can be little doubt of the mediæval Christian Church having borrowed both the design and purpose of this vessel from the lotus-form *argha* or *yoni* used in the religious services of the Hindus. Ordinarily the *argha* is shaped like a boat [*argha-patra*, cf: Argo, and "patera"], after the manner of the *cymbium* of Isis, and used emblematically, as a cornucopia [horn of Amalthea], in pouring libations of milk, honey, &c., and in making offerings of grain, fruits, flowers, perfumes, &c., to the gods and the Brahmans, and to bridegrooms, and other worshipful persons. But when shaped as an 8, 12, or 16-petalled lotus, folded on an inner cup, just as the flowers of the *Nelumbium speciosum* are folded on their honeycombed seed-bearing "torus," it is meant to hold and enshrine the lapilliform *lingam* [to be distinguished from the *salagrama* of Vishnu] sacred to Siva, the "Lord of the *argha*" [Argha-natha], as Mahadeva, "the Great God," over all gods. The *argha* itself always symbolises *Parvati*, "the Mountaineer," the consort of Siva. In the "Tree of Life," with its affronted guardian beasts [cherubim], we have the ultimate poetical and artistic rendering of crude ideas suggested primarily by the same physiological phenomena;§ and the familiar "cone pattern" on Indian shawls, kincobs, chintzes, and carpets, of

* As such Garuda is "the Destroyer of Darkness," and Night, typified by the serpent he is often to be seen tearing at with his golden beak and claws.

† See also "The Kennett Ciborium," by Mr. Archibald Constable, in *The Scottish National Memorials*, Glasgow, James MacLehose & Sons, 1890. This admirable monograph has since been reprinted, with additions, by Mr. Constable.

§ The unaffected frankness with which this symbolism is used is at times most affecting. My children while I was living in Bombay all happened to be boys, and the rapidity with which I laid out the Victoria Gardens having also made a great local impression, I suddenly found myself an object of natural worship among the humbler classes of women in the neighbourhood who desired to have sons born to them. Every morning as I came out of my house I found the porch surrounded by these simple souls, to the number at last of over three and four hundred; and as I walked on giving the orders for the day to the *karbari* or "manager" of the garden, they would press forward and lay their offerings at my feet, all of these being "fascina" of a variety of kinds. Many would give but the leaf of the mango, or the *tagara* [Tabernœmontana coronaria], or of the bel [Ægle Marmelos] or the Cratæva religiosa. But the most common offering was the bud of the Rose Edward, often set up in a little silver cradle, one of which I still possess, and sometimes imitated in silver filigrain. I, on my part, always fell in sympathetically with their mute prayers, promising boys to all who, as good wives and mothers, might deserve them. And when the boys came, as they did in due proportion, I always had baskets of fruits of every kind sent me, plantains, cocoanuts, mangoes, oranges, &c., according to their season. But presently it began to appear that some of my poor *malis*, or "gardeners," were receiving money for my progenitive blessings, and I was obliged therefore to gradually put an end to the spiritual "culture" that had thus silently sprung up in the Victoria Gardens:—making a memorial *pot pourri* of all the votive rose buds.

The bane of our presence in India is that the usual orthodox Englishman cannot comprehend and will not tolerate such practices as these, and the other day in Madras, the police magistrate had a little Hindu boy flogged for, in the terms of the indictment, "exhibiting an indecent figure in public view." What he had explicitly done was to set up, according to universal custom, a symbolical image before a house that was in course of erection by a Mr. K. Streevansa, who was, indeed, first tried under the same absurd charge, but was acquitted, as he, the owner of the house, was not the person who had actually exhibited the figure. It was set up before Mr. Streevansa's house simply as an ingenuous and artless symbol of the Deity, and in public acknowledgment of the sentiment of the Hebrew Psalmist:—"Except the Lord build the house, they labour in vain that build it." The pillars of Jachin and Boaz, set up by King Solomon before the temple of Jehovah at Jerusalem, had exactly the same significance,—that in the strength of the Almighty alone can any work of man be surely established. The ultimate artistic form of the symbol, as I have been able to trace it step by step from India to Greece and Italy, is, as above indicated, the "Tree of Life," guarded by its affronted cherubim or witnesses. See also a letter of mine in the *Times* of 3 September last; since which date I have learned that on the indicted figure being removed from before Mr. Streevansa's house, the workmen refused to go on with the building of it.

which so many absurd explanations have been attempted, is but either a phalliform lotus bud, or, as in its ultimate evolution, the "Tree of Life," growing within "the Garden of Eden," the latter being still represented archaistically, as in the so-called "vesica piscis" of Christian art.

But of the Prince's show of Jeypore enamelling the daintiest device of all is the native inkstand [No. 70 (21)] modelled after an Indian gondola. The mingled brilliance of its greens, and blues, and reds, annealed on pure gold, mark the unapproachable perfection of the people of India in this the master handicraft art of the world.

Among the arms illustrated is a sword [No. 73 (24)], the fine steel blade of which, from "tang" to point, is sculptured throughout in half-relief with hunting scenes; and another [No. 75 (26)], the scabbard of which is of the most elaborate floral design enchased in hard gold; and a gun stock [No. 74 (25)] carved in ivory, against a chocolate stained background, with scenes of wild animal life, every group being a perfect cameo; and four gun barrels [No. 76 (27), patterned in gold with matchless mastery of the technical difficulties presented by such work, the barrel with budding poppy flowers, one bud nodding over another, along its entire length, being the noblest example of damascening known to me.

The last illustration [No. 77 (28)] is of an Ahmedabad kincob [Persian *kinkhwab*, mediæval "cammoca," French *mocade*, and English "mockado," this last form of the word having been used for a mock velvet!] or brocaded "cloth of gold"* [cf: Chinese *kim*, or *kin*, "gold."] Each end of it represents a "Paradise" [Persian *firdaus*, cf: Firdausi, "the Paradisaical," from the Sankrit *para-desa*, literally "a far-country"] set with four pots [cf: the "Venus-Gardens" of the Greeks and Romans] of the celestial [*i.e.* planetary] "Tree of Life," enclosed within its "cone" shaped "mystical almond" ["vesica"], here derived directly from the sacred lotus-bud; the whole woven in silks of the gayest colours on a stiff ground of radiant gold. The four square "Paradise" is bounded by a border of lotus flowers blooming on an angularly undulating stalk, along each side of which passes an unending procession of parakeets, inwrought of red and green with the most archaic conventionality, but every one alive, and rejoicing aloud in the unclouded sunshine of their life. There is no mistaking the voice of joy, which is the distinctive note of all the best Indian art. The body of the kincob is of tawny crimson, striped with bright gold, and diapered between the bright gold stripes with alternate lotus buds and flowers ["knop and flower pattern"] of dulled gold. It is worn as a robe by the women; and beholding a high-caste Hindu lady of the Mahratta Country in such glorious apparel as this, floating about her in waves of gold like a lambent aureole, Homer's familiar line of Helen is instinctively recalled to one's lips:—

"What winning grace! and what majestic mien!
She moves a goddess, and she looks a queen!"†

I have selected these illustrations not to tempt our English manufacturers to copy them, but to enkindle their admiration, wonder, and imagination to nobler achievements in their own industrial arts. But in protesting against our designers slavishly plagiarising Indian patterns, I do not mean that they should not receive suggestions from them as to the general forms and disposition of the ornamentation of English manufactures. The general forms belong to all the world. They have probably originated spontaneously, everywhere, among the artistic races of the world, and it is not possible for man, with his limited powers of invention, to get away from them. Nor, indeed, is it in the least desirable, for one of the greatest charms of human life is the essential unity which underlies the infinite variety of its manifestations, whether in nature or art. But what our designers should do is to give just this variety, derived from local conditions and circumstances, to the few really decorative types they have inherited in common with all the rest of the world from the dateless past. The details, therefore, should all be of pure English origin. We rarely find the lotus flower and bud in modern Persian art; but we always find the same knop and flower pattern which was represented in ancient Persian art either by the lotus flower and bud, or by the leafy head of the date tree and its cluster of fruit; these plant forms being replaced in modern Persian art by the rose, tulip, pink, narcissus, and other native flowers of the country. The knop and flower pattern, as represented by the lotus and its bud, probably originated in Egypt, and thence passed to Assyria, and it is from the latter country that the permutations of it seen on the Buddhistic sculptures of Bharhut, Sanchi, and Amaravati were obviously derived. From Assyria and Egypt it passed into Greece and Italy, and over all modern Europe. We have, therefore, not only a right to the use of the knop and flower pattern because in its crude shape it suggests itself, like the cross and key patterns, naturally to every one, as may be seen in the first efforts of clever children in designing, but because we have inherited it historically. But what we have to do for ourselves is to quicken the decorative forms we have received from other countries, with our own national, civic, and family, and, I would add, personal life; by adapting to them our own country fruits and flowers, and animals, and our own religious and state symbols, and civic and family arms and crests, and the emblems of our own personal

* At first these brocades or broches, *i.e.* "embossed" stuffs, were wholly of gold, but gradually silk was introduced in their manufacture, either as a ground for the raised charging of gold, or for the variegated patterning on a ground of intercurrent gold.

† Literally:—"How awfully like she is to the immortal goddesses."

lives. In this way every family in England might, as is the case with the handicraft families of the East, have its own designs, in carpets, curtains, wall papers, lining papers for books, and in glass and crockery, as well as in family plate. The complete nationalisation of English art in this way, under the direction of the first masters of the age, would probably in a generation transform us into a finished artistic race, and give our manufactures a legitimate hold on the markets of the whole civilised world we might then hope to never lose again. The knop and flower pattern is conspicuously represented on the Bharhut and Sanchi sculptures by a full-faced lotus flower, alternating with lotus buds, placed end to end, so as to fill up the spaces between the flowers with an hour-glass-like ornament. We find this arrangement of the knop and flower pattern constantly repeated with more or less of local character in Greek and Roman, and modern European art. It occurs in the vestibule of Drury Lane Theatre, where its representation is almost identical with that found at Bharhut and Sanchi. It is seen on thousands of London houses, and often on London garden-walls, in which the "flower" is represented by a course of round holes in the wall, the parapet of which is supported by the hour-glass-like "knop" done in solid masonry. It is always interesting to observe these more or less literal representations of the same ancient forms. They please a learned man, and they may satisfy a cultivated man's sense of academical propriety; but they never touch the heart of any man, simple or cunning. When, however, Messrs. Wedgwood and Co. exhibited at Paris, in 1867, an earthenware dessert service, in which all the plates and dishes were ornamented with the red-tipped daisy flower and daisy bud, in the same knop and flower arrangement, every one who saw it was delighted. Nothing could be more fresh, attractive, and satisfactory in every way. The design pleased all the more because while it was of the simplest and the happiest originality, its direct historical descent from the art of Nineveh, Athens, and Rome was obvious. There is always a fascination in thus preserving our historical connexion with the past; and its severance involves no less a loss in art, than in social economy and politics.

The cause, the "causa causans," of the Hindu handicraftsman's natural artistic tact is, undoubtedly, the hereditary caste system, with its antique village organisations, which has survived every political and religious revolution in India. By the caste system every man is bound down to follow, so far as circumstances will admit, his father's occupation; while, by the concomittant village system, every man belonging to the four great castes of the Brahmanical Hindus is provided, as a perpetual tenant practically, with his due share of the village lands for the endowment of his family. Thus to every man his patrimonial livelihood is doubly assured; and it is this fundamental fact that gives to the unsophisticated life of the Hindus, where they are able to live it, without molestation, or distraction, under their own institutions, the sense of security, and serene and dignified ease, which have always, in all countries, proved favourable to the development of an immutable national culture. There can be no popular arts without popular traditions, and traditional arts can only arise spontaneously among a people whose social and municipal institutions are based on a sufficiently wide recognition of their inherent and irresoluble rights in the soil. The village communities have, in a word, been the strongholds of the arts of India; and where these arts have passed out of the villages into the world beyond, the caste system of the Code of Manu has still been their best defence against the competition and degradation of foreign fashions. For the surplus village artizans, wherever they settled, held themselves together in caste guilds; and in this way gradually formed round the central seats of government, and of the home and foreign commerce of the country, such famous polytechnical cities as Ahmedabad and Baroda in Western India, and Morshedabad, Benares, Lucknow, Delhi, Agra, and Lahore in Northern, and Masulipatam, Tanjore, Madura, Vizagapatam, and Seringapatam in Southern India.

The guilds are condemned by many for arbitrarily fixing the hours of labour and the amount of work to be done in them by the strictest bye-laws. But the object of these rules is to give weak and unfortunate members the same chance in life as others more favoured by fortune. They are rules absolutely necessary to the proper working of any co-operative organisation of society; and they naturally follow from the religious conceptions governing the whole theory and practice of communal life in India, and which are, indeed, the ultimate cause of the artistic pre-eminence of all Indian manufactures.

The Hindu knows no hard and fast distinction between earth and heaven, or between the past, the present, and the future; for to him they are convertible states and conditions, and indeed indistinguishable in the hidden life he lives in the One Eternal God; while he considers himself as the representative of an indivisible and spiritual family, existing in the Godhead from the beginning of time; his most sacred duty to them being the obligation, as their momentary earthly head, to do his utmost to sustain their continuance to the end of time. This is the faith which so indissolubly binds every Hindu to his ancestral occupation and lands, as the surest guarantee of his family against extinction; or, in other words, their damnation, not only present and prospective, but also retrospective.

Such a faith transforms everything in this life into emblems and suggestions of the life to come: and this super-natural symbolism of Indian life intimately inspires and pervades every Indian manufacture, and is the chief, and the pre-disposing cause of their artistic quality. On the other hand, the absence of symbolism is the weakness of modern

European, as it was, in a less degree, of Greek and Roman art; for Europe when first civilised, blindly accepted the already existing decorative types of Africa and Asia, where indeed they all originated in the religious ritual of all Eastern life, but which had, for the most part, no higher meaning than ornament in Greek and Roman art, any more than they have in modern European art. Christianity brought into mediæval Europe a beautiful transcendental art of its own; but it belongs to Christianity only, and no longer to modern Europe. Could, indeed, the secular civilisation of Europe again become animated by the conviction of the supernatural character of man's being and destiny, it would at once be transformed into the similitude of the inner world of our spiritual consciousness; and all the relations, charities, and amenities of life, would once more have a deeper meaning for us; and all our joys and sorrows, duties and pleasures, be illustrated by a symbolical ritual, now found associated only with the worship of fanatical sectaries, or prostituted to the prurient vagaries of artists who have given themselves over to that most fatal error of modern culture, that beauty is its own and self-sufficient highest good. But there is no art, except as the gracious minister of the subjective sense, pervading all humanity, of the supremacy of truth and goodness in the order of the universe. This internal consciousness of a world of spiritual grandeur external to ourselves, which is the abiding incentive, however vaguely apprehended, to a higher ideal of human life, even among the lowest savages, is indeed all that redeems man from being degraded to the level of the beasts that perish. In India everything that is made is for direct religious use; and there is nothing made that has not a religious significance. The materials of which different things are fabricated, their weight, and the colours in which they are painted, are fixed by religious rule. An obscurer symbolism than of material and colour is to be traced also in the forms of things, even for the meanest domestic uses; and every detail of decoration has its spiritual meaning. It is this which gives its specific charm to all the handicraft work of India. It would be the same in England if our lives were animated by a similar faith. Everything about us would have its mystical meaning and mark. Nothing would be too insignificant on which to lavish its appropriate degree of reverent art. We should return, without any necessary admixture of superstition, to our old nuptial usages, and loving observances at child-bearing, and to our old Christmas and Easter customs, and our time-honored popular ceremonials at death and burial. Now they are all foregone, or maimed in their rites, and relegated to mercenary hands.* A home-worked chrisome-cloth, or a family lech-pall, is no more to be seen in the length and breadth of England, where, down to the end of the seventeenth, and even to the middle of the eighteenth century, every household was a school of fine needlework. We have been attempting of late years to revive this delightful feminine accomplishment; and if it still languishes this is but for some as yet unascertained defect of sympathy with the true sentiments of the democracy, by which alone can the active worships of any country's idiosyncratic arts be unstintedly and productively sustained. The promoters of the revival have not been sufficiently touched with the feeling of the infirmities of the common English people. Their efforts are, however, sure of success in the end, and probably far beyond their original anticipations. A correct national taste in art is best formed by the domestic practice of some artistic handicraft: and thus it was through our English embroidery of the seventeenth century that our porcelain painting in the eighteenth century derived its unstudied but long prepared impulse from the Masulipatam chintzes imported into England in the course of the earlier trade of the East India Company.

The first lesson, then, to be learned from a study of the sources of the superiority of the industrial arts of India, is the absolute unity of human life, and, more than that, of all nature: a unity ever kept before the Hindus, and before all Orientals, by such ritualistic and artistic emblems as the "Tree of Life," and the "Garden of Eden,"—physiological, terrestrial, and celestial or cosmical,—"a Virgin Mother," "the Holy Mountain," "the [four-square] Heavenly City," &c. In every self-developed country its social polity, religion, arts and commerce, are all integral parts of one homogeneous whole; so that no single part can be touched with any taint without more or less infecting all the rest. A people, cannot, therefore, determinately give themselves up to manufacturing piece-goods which fade in the sun, and run with size in the rain, and to the fabrication of "shoddy" broadcloth, and "Brummagem" hardwares, without running the risk of gradually becoming dishonest, false, and rotten to the core, in all the aspirations, undertakings, and institutions that make up their national life. The arts are the final expression of the whole moral and material

* To-morrow I have to stand sponsor at the initiation of a child into the Christian religion; but nowhere have I been able to find a St. Brice's spoon for the occasion, or a St. Martin's, or even,—for this should not have been impossible,—an accurately attributed set of Apostle-spoons, nor a correct [two-handled] caudle-cup, engraven in the image, or in the name, of the Blessed Virgin Mary; and I have, therefore, had to put up with a [one-handled] mug, degraded from a true, "Queen Anne," caudle-cup, and with the silver "knife and fork and spoon" that make up the regulation Christening present of this secular age! This is what free-thinking Protestant sectaries, through their breaking abruptly and violently with the traditions of the Catholic Roman Church, have brought us to at last. "*Omnia perdidimus; tantummodo vita relicta est.*" Paganism, by whatever ignorances, superstitions, and cruelties it is darkened, always maintained, as it still maintains, the sacramental status of life absolutely and universally. That doctrine, at least, it has transmitted in its full integrity from the earliest antiquity; of which Cicero so finely observes:—"*Antiquitas, quo proprius aberat ob ortu et divina progenie, hoc melius ea quæ erant vera, cernebat.*" And Christianity, though it suffered in its dogmatic teaching from the breach in the continuity of its development caused by the overthrow of the Roman Empire, has still, in its great historical organisations, preserved at least the sacramental character of the "One, Holy, Catholic, and Apostolic Church." But slowly, and surely, Protestantism has undone all this; while the difference between it and the Catholic Roman Church, from which it seceded, on the doctrines involved in the sacramental view of life, is so deeply rooted that reconciliation between them is impossible; and hopeless for ever is the dream that—

would reconsecrate our wells
To good St. Filian and to fair St. Anne;
And from long banishment recall St. Giles,
To watch again with tutelary love
O'er stately Edinborough throned on crags.

condition of a people. Judged, then, by their art manufactures, what is the forecast we may form of the commercial and political future of the people of this country? And have we not already a, haply saving, premonition of the fate that dogs and overshadows them, in the remarkable degradation of public life among us, during the humiliating course of the past twenty years of our yearly drooping history? Or are we free-trading Englishmen at heart deliberately of the philosophy of the *Fable of the Bees*,† that the vilest and most hateful qualities of men are the most necessary qualifications for success in business, and the true sources of the strength and prosperity of states?

The next lesson to be learned from the handicraftsmen of India is the extreme value of the patience with which they elaborate all their work, and which is in truth the true magic whereby the inspirations of art are wrought into reality and life.

And the last lesson is, that without the motives springing from religious faith there can be no real artistic illumination of life whatever. This consideration may seem to have little direct practical connexion with the manufactures we may hope to provide for the general markets of the East. These manufactures will for the greater part be entirely machine-made goods, affording but a limited scope for artistic workmanship. We can never supplant the sumptuary handicraft productions of India. The demand for them in India and elsewhere can only be supplied by India; and any attempt to compete with the native production of them by machine-made imitations can only end in unqualified failure. But as the modern European type of civilisation spreads in India, and through all the countries of the Indian Ocean and the China Sea, a vast demand will gradually grow up for ordinary dyed calicoes, and silks, and woollen goods, the domestic handlooms of India could never meet, and only machinery will ever be able to supply. That market we may legitimately claim for our own: and our future commercial and political position in the world intimately depends on our securing it; while, substantially, what is principally required to make and keep it ours, is that the goods we provide for it should be of full measure, durable, free from size [which is a pollution to all Hindus], and coloured with fast natural dyes. Yet, indirectly, even the commonplace intelligence and honesty that alone are immediately concerned in the machination of such fabrics as these, receive their best and most fruitful inspiration from the general culture of a nation, where it is based on a devout sense of duty to God, and goodwill toward men.

"The Morrow of St. Martin," [12 November], 1891. GEORGE BIRDWOOD.

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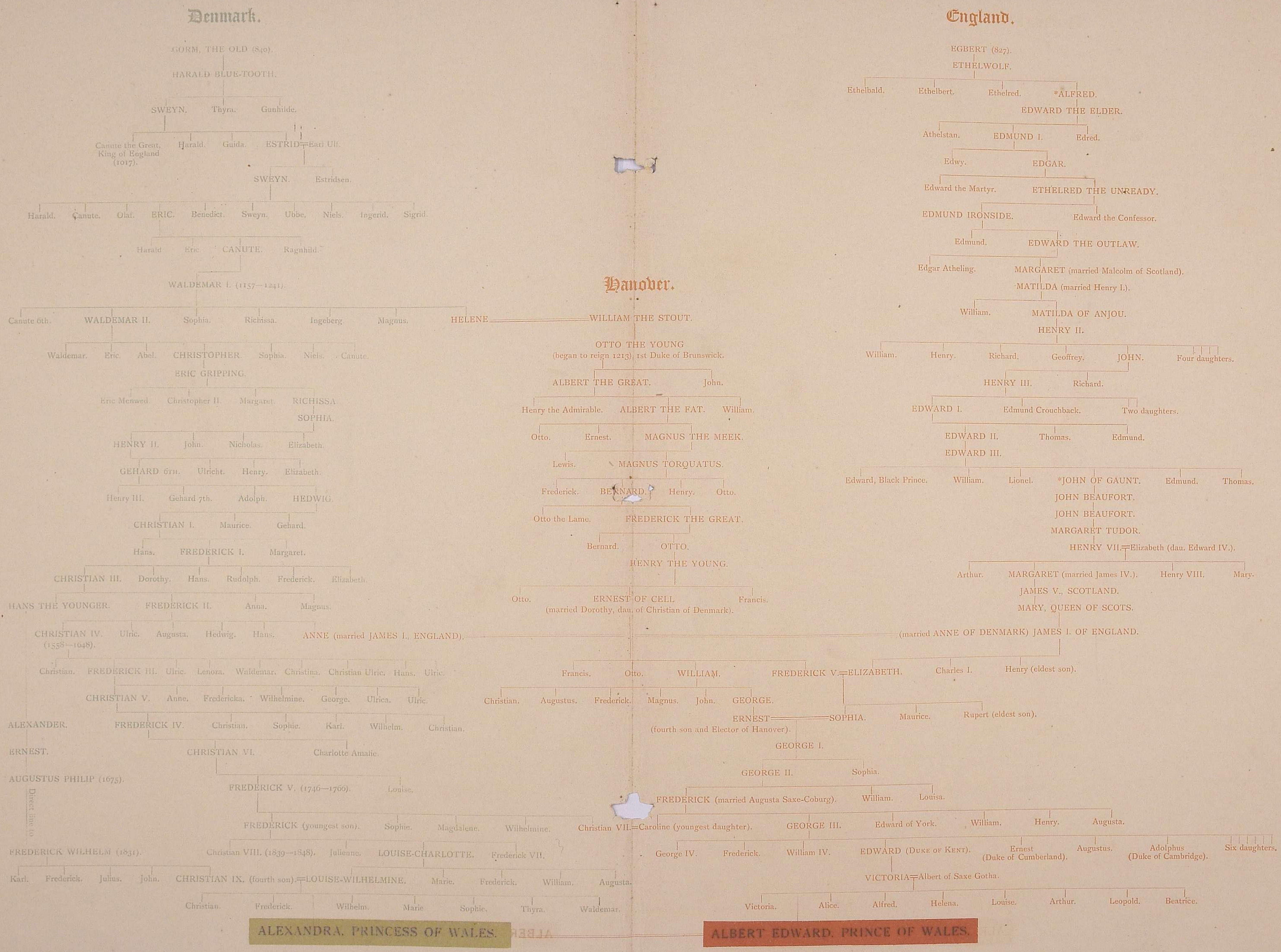
† "Thus Vice nurs'd Ingenuity,
Which joined with Time and Industry
Has carry'd Life's Conveniences,
Its real Pleasures, Comforts, Ease,
To such a Height, the very Poor
Live better than the Rich before,
And nothing could be added more.

So Vice is beneficial found.
. . . . .
Nay where the People would be great,
As necessary to the State,
As Hunger is to make 'em eat.
Bare Virtue can't make Nations live
In splendour; they that would revive
A Golden Age, must be as free
For Acorns, as for Honesty."

The Fable of the Bees, or Private Vices Publick Benefits [Bernard De Mandeville]. J. Tonson, 1728.

LIST OF ILLUSTRATIONS.

Pedigree of their Royal Highnesses the Prince and Princess of Wales; Portraits of their Royal Highnesses the Prince and Princess of Wales; Marlborough House, the Garden Front; Marlborough House, the India Room—Cases of Arms; Marlborough House, the Drawing Room; Sandringham Hall, the Garden Front; Sandringham Hall, the Dining Room; Sandringham Hall, Group of Arms in Dining Room; Sandringham Hall, the Drawing Room; Sandringham Hall, Vestibule; Gold Tray from Mysore, Southern India; Shrine Screen from Madura, Southern India; Brass Figures from Vizagapatam, Southern India; Enamelled Plate from Jeypore in Rajputana; Enamelled [*argha*-form] Atardan from Jeypore in Rajputana; Enamelled Stand of an Atardan; Enamelled Cup, Saucer, and Box from Jeypore in Rajputana; Enamelled Inkstand from Jeypore in Rajputana; Group of various Indian Arms; Detail of Enamelled Sword Hilt and Appendages; Detail of Graven Sword Hilt and Blade; Detail of Carved Gun Stock; Detail of Sword Hilt and Scabbard of Pierced Work; Details of Four Gun Barrels; Kincob.



PEDIGREES OF THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES.

Adapted from Mr. Henry C. Burdett's "*Prince, Princess, and People.*"

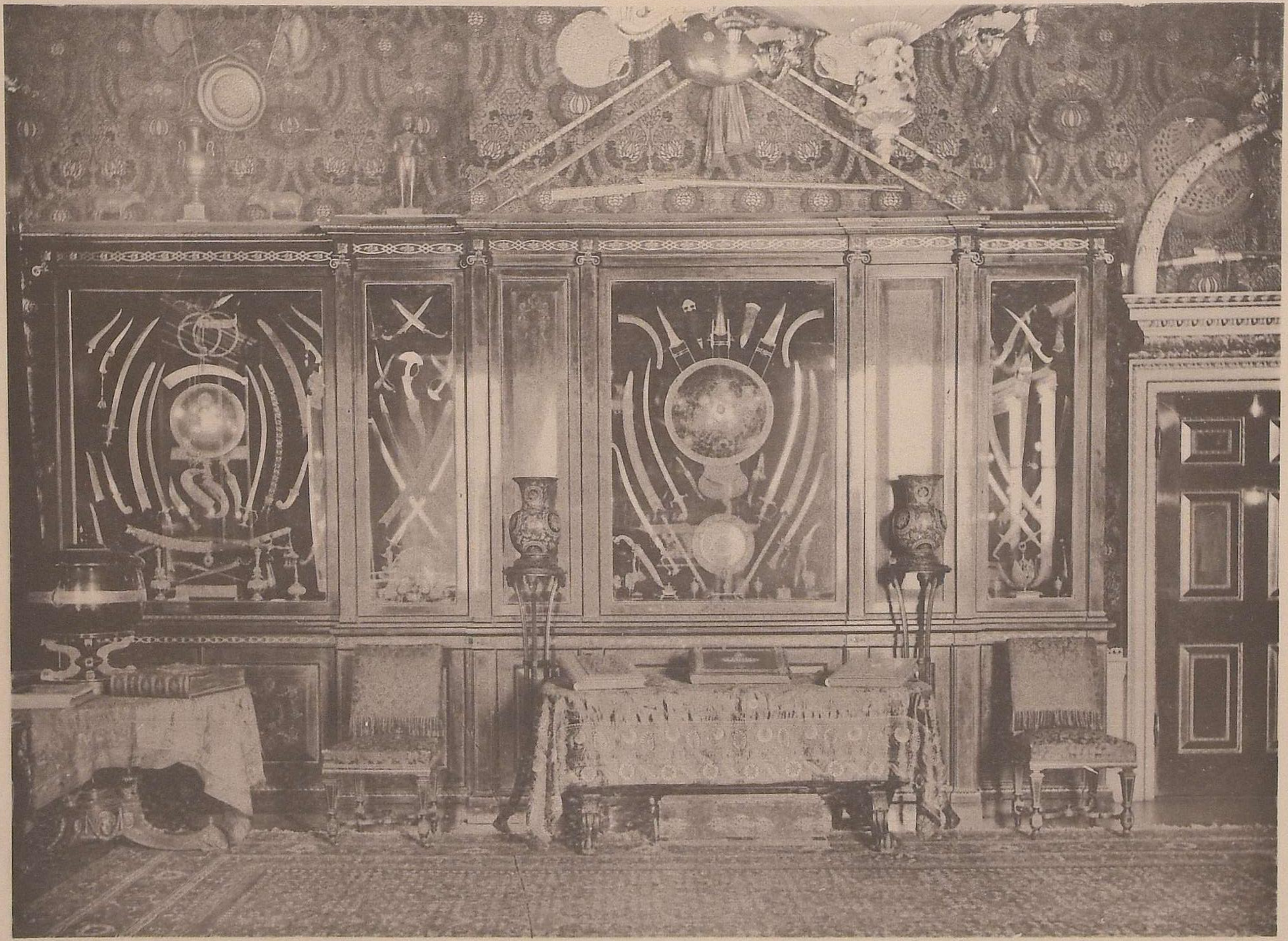
H.R.H. The Prince of Wales.

Reproduced in Collotype by W. Griggs from a photograph by Lafayette, Dublin.

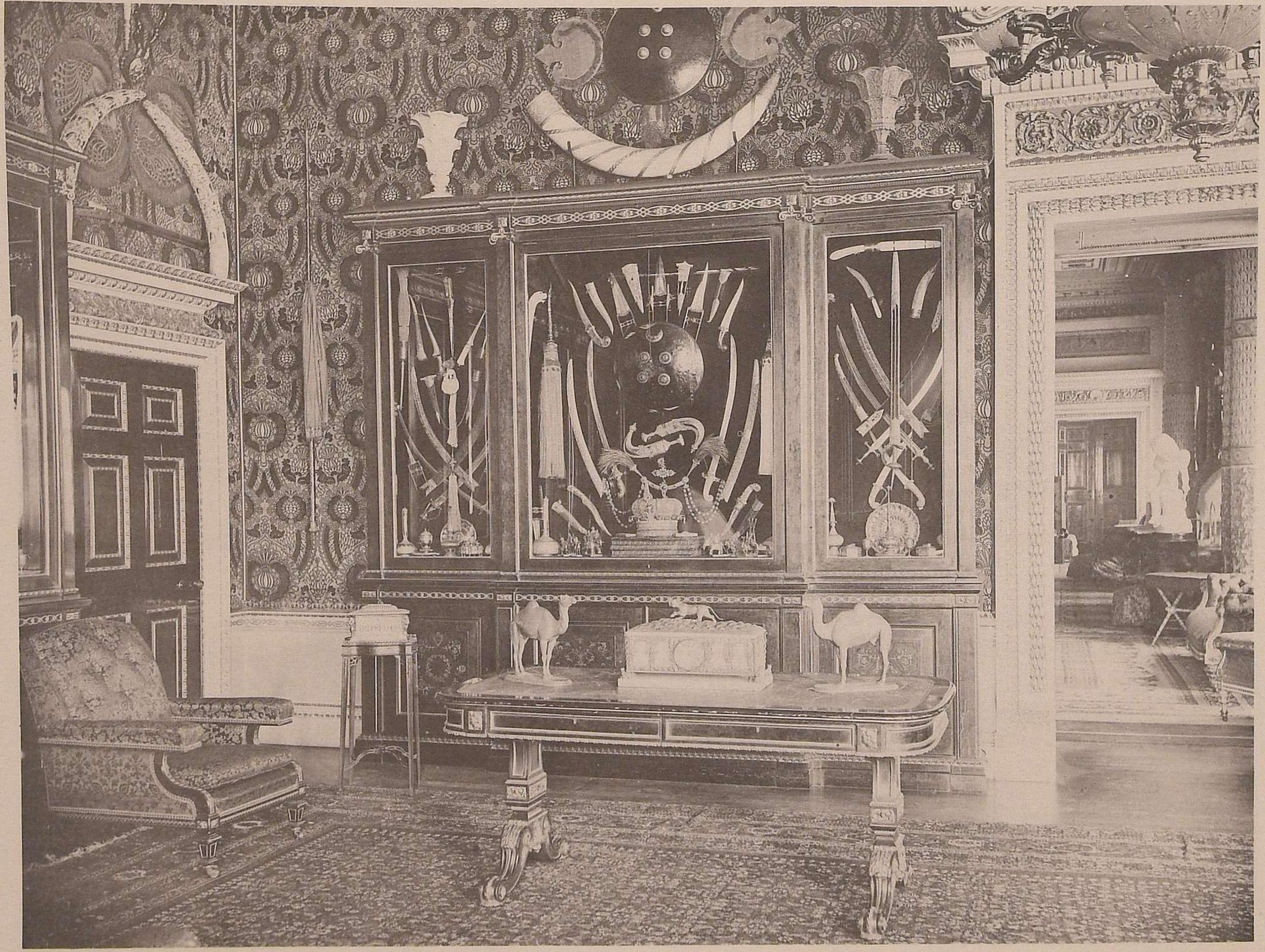
H.R.H. The PRINCESS OF WALES.

Reproduced in Collotype by W. Griggs from a photograph by Lafayette, Dublin

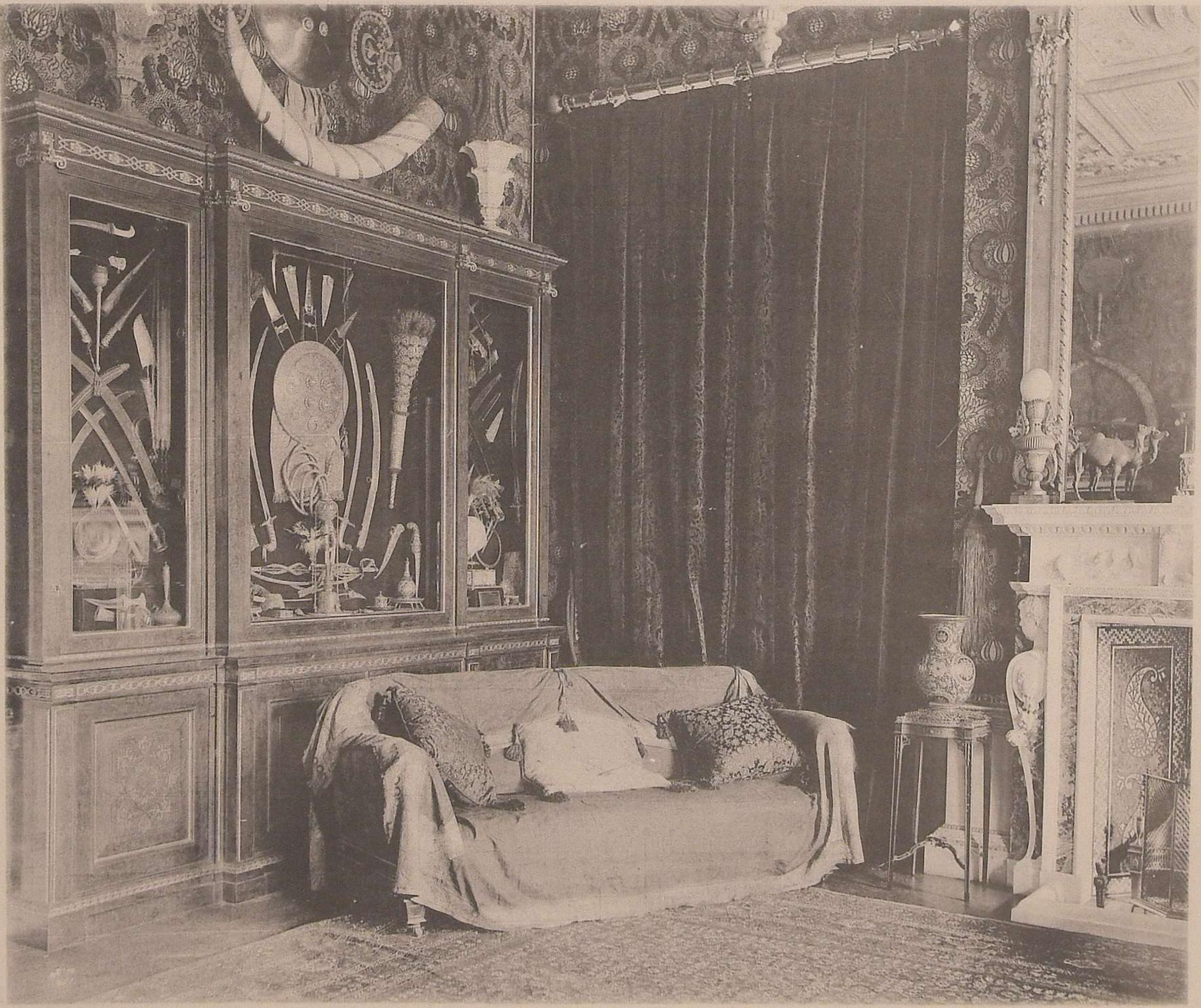
52 (3).—Marlborough House, the Garden Front.



53 (4).—MARLBOROUGH HOUSE, THE INDIA ROOM—CASE OF ARMS, &c. (*a*).



54 (5).—Marlborough House, the India Room—Case of Arms, &c. (*b*)

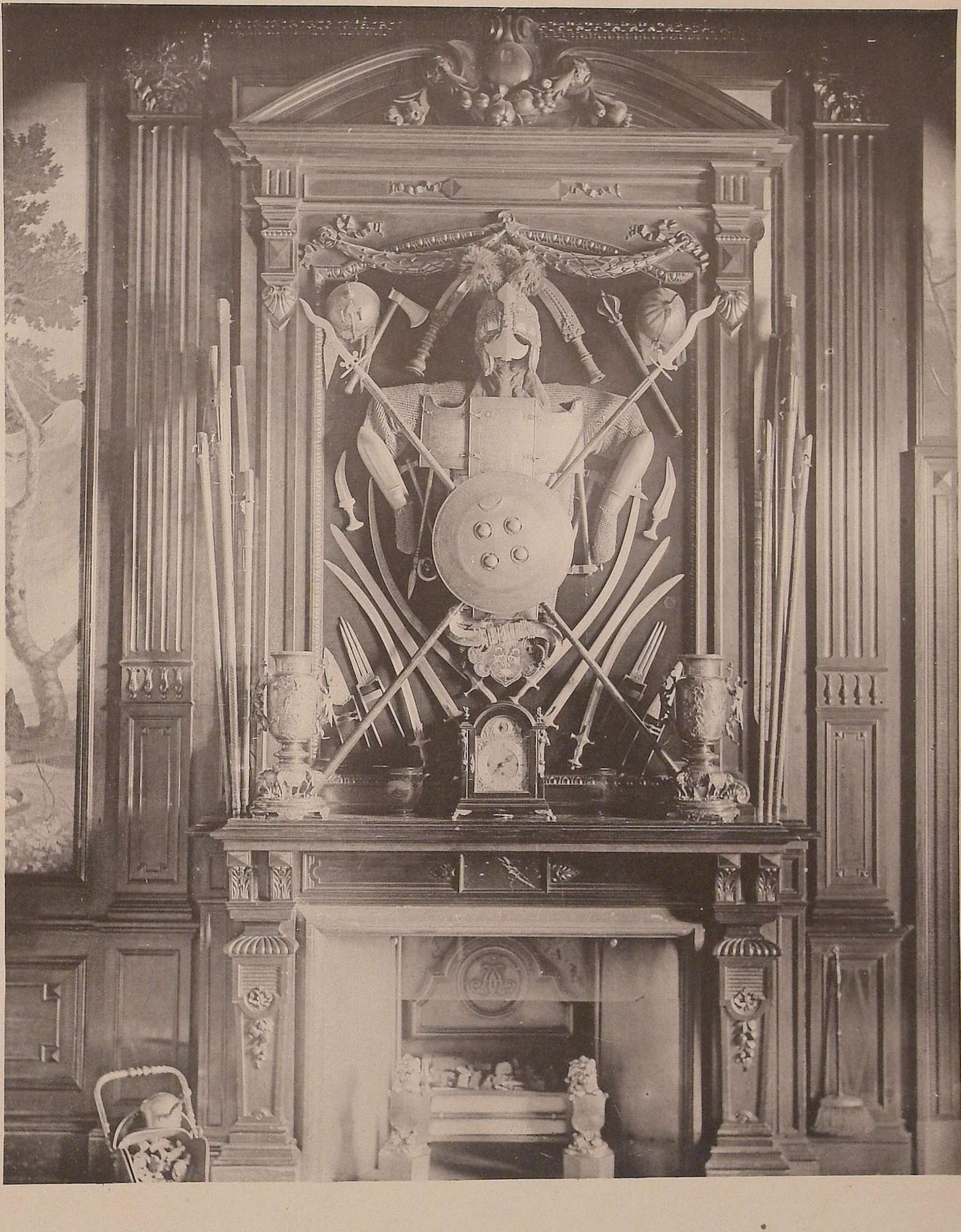


55 (6).—Marlborough House, the India Room—Case of Arms, &c. (*c*).

56 (7).—Marlborough House, the Drawing Room.

57 (8).—Sandringham House, the Garden Front.

58 (9).—Sandringham Hall, the Dining Room.

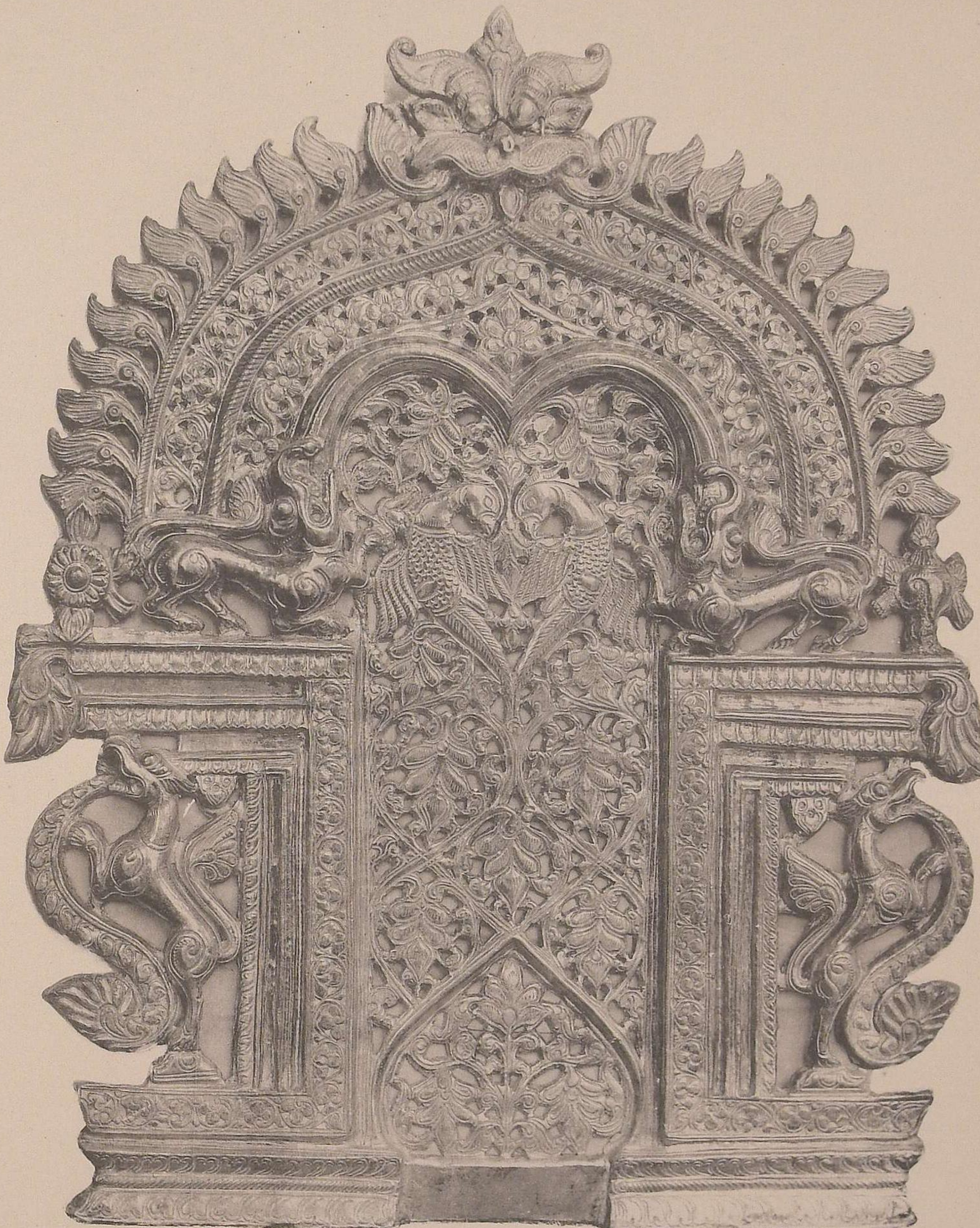


59 (10).—Sandringham House, Group of Arms in the Dining Room.

60 (11).—SANDRINGHAM HOUSE, THE DRAWING ROOM.

61 (12).—Sandringham House—Vestibule.

62 (13).—A Gold Tray from Mysore, Southern India.



63 (14).—A Shrine Screen from Madura, Southern India.

THE ANGLERS' WATERPROOFERS.

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THE NEW IMPROVED

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Infantry and Cavalry Patterns.

The Most Useful, Healthy, and Durable

Waterproof Garment for All-round purposes.

[Copy].
Horse Guards, War Office,
August 9th, 1890.

Gentlemen,

The new Improved Waterproof Cloak (Infantry and Cavalry Patterns) made by you has been approved of as a pattern for Cloaks to be worn in wet weather, off parade, by all officers.

This pattern possesses many advantages over that sealed in 1871, and it is considered to be an excellent garment.

Your pattern has now been sealed and deposited at the Horse Guards, War Office.

I am, Gentlemen,
Yours obediently,
H. G. MacGREGOR, Col., A.A.G.

Messrs. Anderson, Anderson & Anderson,
37, Queen Victoria Street, E.C.

NOTE that the ONLY GENUINE GARMENTS to the patterns officially sealed are MADE BY US, and bear our TRADE MARK, and in addition a RED SEAL ON BLUE RIBBON.

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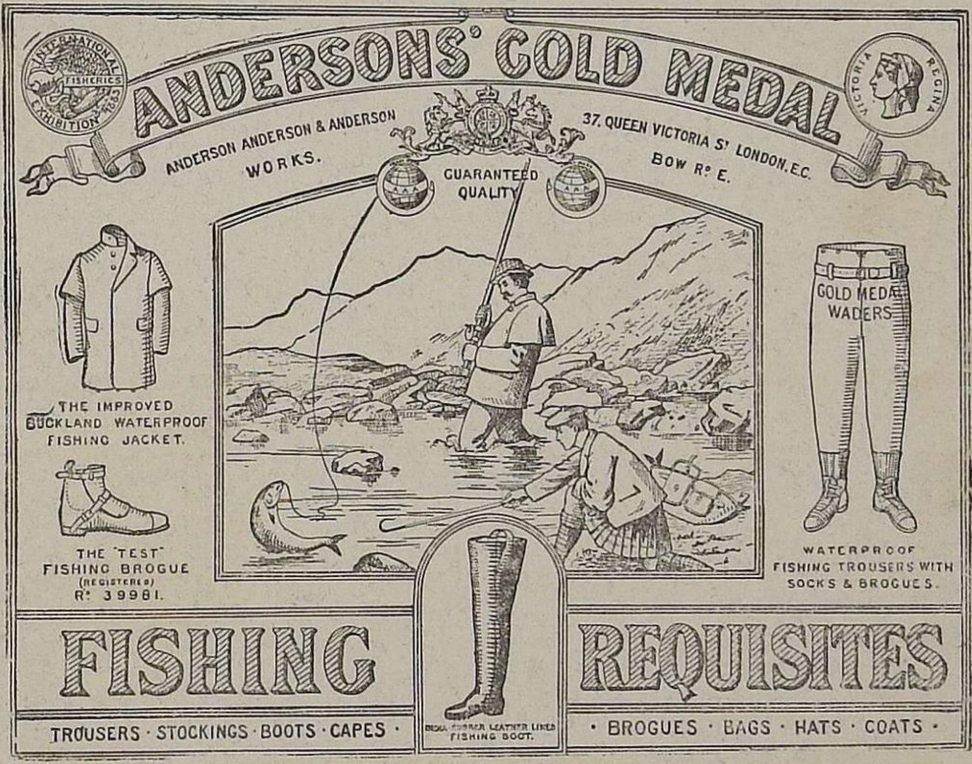


TESTIMONIALS.

Paston House,
Paston Place, Brighton,
January 29th, 1889.

Gentlemen,

I am pleased to say that the Waterproof Coat which you have just repaired for me appears to me to be quite as good as when I bought it from you four years ago; and in this long interval it has been subjected to very hard wear and tear indeed. I have had some disastrous experiences of waterproofs, for Salmon fishing in the Spring is a severe test; and when I find a coat that comes triumphantly out of such an ordeal, I consider it only common gratitude that I should say so. If I find my wading boots give out this Spring (which is quite possible, as they get rather hard usage) I will telegraph you the size, so that you may send me on another pair.

Yours faithfully,
WILLIAM BLACK.

Messrs. Anderson, Anderson & Anderson.

Extract from letter recently received quite unsolicited:

Ivy Cottage, Pool.

Gentlemen,

I may inform you that I have worn a pair of your "Test" Brogues for the last two years, using them every week—*winter* and *summer*—on rough, rocky rivers, such as the Wharfe and Yore; they are apparently no worse at all, and what I consider to be a great proof of their excellence, there is not a single nail drawn from the soles.

Yours faithfully,
FRANCIS M. WALBRAN.

GOLD MEDAL YACHTING WATERPROOFS.

THE ROYAL

Yachting Oilskin Coats,

As supplied to H.R.H. the Duke of Connaught and other Members of the Royal Yachting Squadron.

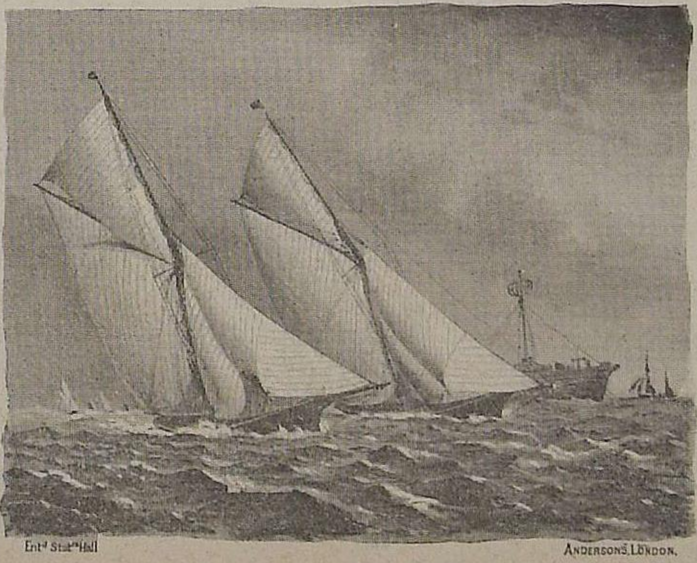
Testimonial.

Home Office,
Sept. 3rd., 1878.

Messrs. Anderson & Co.,

You made me an Oilskin Coat about seven years ago, which has lasted in capital condition until this year.

(Signed) A. F. O. LIDDELL.



THE "OSBORNE"

Yachting Oilskins

(Very Light, Super Quality, Durable),

COATS, JACKETS, TROUSERS, SKIRTS, LEGGINGS, SOU'WESTERS, HOODS, etc., for

LADIES AND GENTLEMEN.

THE NEW

QUARTERDECK WATERTIGHT BOOTS.

P. & O. Steam Navigation Co. S.S. Oceana,
January 20th, 1891.

Sirs,

I have pleasure in testifying to the excellence of the "Quarterdeck" Boots bought from you some months ago. They are light, warm, well-ventilated, so that they do not draw or make the feet tender; perfectly watertight, and to my mind the most excellent of Water Boots.

P. S. TOMLIN, Commander.

THE MIGHTY VOLUME.

"It is only through woe that we are taught to reflect, and gather the Honey of Wisdom, not from flowers but THORNS."—*Lord Lytton.*

AT HOME—My Household God.
ABROAD—My Yade Mecum.

A GENERAL OFFICER, writing from Ascot, says:—"Blessings on your 'FRUIT SALT!' I trust it is not profane to say so, but in common parlance I swear by it. Here stands the cherished bottle on the chimney-piece of my sanctum, my little idol, at home my household god, abroad my *vade mecum*. Think not this the rhapsody of a hypochondriac; no, it is the outpouring of a grateful heart. The fact is, I am, in common, I daresay, with numerous old fellows of my age (67), now and then troubled with a tiresome liver. No sooner, however, do I use your cheery remedy, than exit Pain—'Richard is himself again.' So highly do I value your composition that, when taking it, I grudge even the little sediment that will always remain at the bottom of the glass. I give, therefore, the following advice to those wise persons who have learnt to appreciate its inestimable benefits:—

"When ENO'S SALT betimes you take,
No waste of this elixir make,
But drain the dregs and lick the cup
Of this the perfect pick-me-up.'"

Writing again on January 24th, 1888, he adds:—

"Dear Sir,—A year or two ago I addressed you in grateful recognition of the never-failing virtues of your world-famed remedy. The same old man in the same strain now salutes you with the following:

"When Time, who steals our years away,
Shall steal our pleasures too,
ENO'S FRUIT SALT will prove our stay,
And still our health renew."

IN THE BATTLE OF THIS LIFE ENO'S "FRUIT SALT" is an imperative hygienic need, or necessary adjunct. It keeps the blood pure, prevents fevers and acute inflammatory diseases, removes the injurious effects of stimulants, narcotics, such as alcohol, tobacco, tea, coffee, by natural means; thus restores the nervous system to its normal condition, by preventing the great danger of poisoned blood and over-cerebral activity, sleeplessness, irritability, worry, &c.

FEVERS, BLOOD POISONS, &c.—EGYPT.—CAIRO.—"Since my arrival in Egypt in August last, I have on three separate occasions been attacked by fever, from which on the first occasion I lay in hospital for six weeks. The last two attacks have been, however, completely repulsed in a remarkably short space of time by the use of your valuable Fruit Salt, to which I owe my present health, at the very least, if not my life itself. Heartfelt gratitude for my restoration and preservation impels me to add my testimony to the already overwhelming store of the same, and in so doing I feel that I am but obeying the dictates of duty. Believe me to be gratefully yours,

Mr. J. C. Eno. A CORPORAL, 19th Hussars, 26th May, 1883.

HOW KANDAHAR WAS WON.—"During the late Afghan War we were before Kandahar, and had been reconnoitring the enemy's position with Colonel M—'s splendid cavalry regiment, when, to our merriment, the colonel produced a bottle of ENO'S 'FRUIT SALT.' 'Take,' he said, 'an old soldier's advice;' so, to please him, we did. We emptied the bottle. And Colonel M—— gave another bottle to P—'s men. We certainly slept soundly that night, and awoke fresh as paint. Two days afterwards the colonel said at mess, 'You fellows laughed at me about ENO'S 'FRUIT SALT,' but it was mainly through that stuff I gave you, did such splendid deeds that day. Personally,' said the colonel, 'I never felt better, and so do the officers of my regiment, and we were ready to encounter half-a-dozen Ayoobs.' After that the colonel was always called 'Old Eno.'"—From "MESS STORIES," by PROTEUS, pp. 126, 127, published by Messrs. Simkin, Marshall & Co., Stationers' Hall Court, 1889.

A NATURAL APERIENT, WITHOUT HAZARDOUS FORCE. An unsolicited testimonial from the late S. C. HALL, F.S.A., who wrote the following when above 80 years of age: "I have for a long time used ENO'S 'FRUIT SALT.' I have found it an effective yet gentle aperient, very beneficial to persons of sedentary habits, especially such as exercise not the limbs but the brain, and frequently require to assist nature without hazardous force. It acts according to the quantity taken—either as a relieving medicine or as a cooling and refreshing drink, and I am convinced that it does not weaken when it stimulates."

INDIA AND ENO'S "FRUIT SALT."—"Dilbrughar, Upper Assam, India, March 6th, 1880. Dear Sir,—I desire to state the advantage which I, and I do not doubt many others in this part of the world, have derived from your 'FRUIT SALT.' Unlike other Saline Aperients, it is not lowering in its action, though previous to its immediate action it naturally causes great thirst. I have used it on board ship in tropical latitudes, and both there and here I can most honestly bear witness to the fact that its use has warded off fever over and over again. When taken in time it is invaluable. As far as I am aware it is most popular in this part of North Eastern Asiatic India, and I consider that you are distinctly entitled to this testimonial from me. I need not add it is wholly unrequested. I enclose my card, but from my extreme individual inconvenience arising from publicity, I do not wish my name to appear, and merely subscribe myself, most truly yours, 'A PLANTER.'—J. C. ENO, Esq., HATCHAM FRUIT SALT WORKS, LONDON, S.E.

SUPERIOR TO ALL OTHER SALINES.—"Dear Sir,—Having been in the habit of taking your 'FRUIT SALT' for many years, I think it is only right to tell you that I consider it a most invaluable medicine, and far superior to all other saline mixtures I have ever tried. I am never without a bottle of it in the house, as I find it possesses three most desirable qualities—namely, it is pleasant to the taste, promptly efficacious, and leaves no unpleasant after-effects. I do not wish my name to appear, but apart from the publication of that you are welcome to make use of this testimonial if it is of service.—A DEVONSHIRE LADY.—January 25th, 1889.

THE SECRET OF SUCCESS.—STERLING HONESTY OF PURPOSE, WITHOUT IT LIFE IS A SHAM! "A new invention is brought before the public, and commands success. A score of abominable imitations are immediately introduced by the unscrupulous, who, in copying the original closely enough to deceive the public, and yet not so exactly as to infringe upon legal rights, exercise an ingenuity that, employed in an original channel, could not fail to secure reputation and profit."—Adams. CAUTION.—Examine each bottle and see that the capsule is marked Eno's "Fruit Salt." Without it you have been imposed on by a worthless imitation. Sold by all Chemists.

Prepared only at ENO'S "FRUIT SALT" WORKS, LONDON, S.E., by J. C. ENO'S PATENT.

AGUE, DYSENTERY, CHOLERA, DIARRHŒA.

The best safeguard against these and other diseases especially incidental to tropical climates and an excellent substitute for the "*Cummerbund*," being based on the same principle, is

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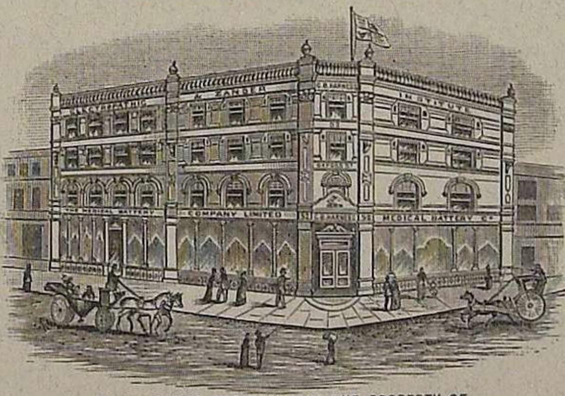
CONSULTATION FREE.

SURGEON-GENERAL'S OPINION of Harness' Electropathic Belt.—A Surgeon-General, M.D., F.R.C.S., name and address on application, Feb. 23, 1891, says, "I have worn your Electropathic Belt for more than a year and have much pleasure in bearing testimony to its efficacy in my case. Before wearing it I suffered from **Lassitude** and **Torpid Liver** with concomitant **Nervous Exhaustion.** These symptoms subsided after wearing the Belt, and I have experienced far better health under its use. I would not go without it on any account. I am of opinion that it would have a most beneficial effect on residents in tropical climates, particularly those who are liable to a sedentary life, and as Belts are considered a great protection in India, and highly recommended, yours made of a lighter material would, I feel sure, be an important desideratum for most Anglo-Indians and residents in tropical climates."

ELECTROPATHIC AND ZANDER INSTITUTE.
Mr. C. B. HARNESS, President.



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NERVOUS EXHAUSTION.

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